

GOOSEBUMPS

WE NEED NEW CHAIRS

FRIDAY, 10 PM

ON TV CHANNEL 11

8:00 PM - 11:00 PM



MOON MOVIES - RICKI LAKES - MICHAEL - BRIAN THE LIZARD - SOCIAL CHAM
SO SLOW - THE DEAD GOATS - CASTET - SHUT UP! TRUST AGAINST
DENIZEN - SEE YOU IN HELL - INSTINCT OF SURVIVAL

1. It looks to me that classic punk 77 was very popular in Prague, but in other places like Brno for example people listen to fast, heavy, political music... I spent some time in Brno back in the 90ties and only knew 2-3 people who listened to punk rock, all the rest preferred trash/crust. What is the reason for that? What is the situation like now in Brno?

You are probably right about people in Brno back in 1992 - 1996 being totally into crust and political hardcore/punk. Back then bands like DOOM, OI POLLOI, RESIST, EXTREME NOISE TERROR, HIATUS, FLEAS AND LICE, NAUSEA, M.D.C., HELLKRUSHER, ANARCRUST or SEDITION used to be quite popular over here, no wonder - back then this music was totally fresh and new for us and the political lyrics/views of these bands were completely relevant for people, who were in their teenage years (most of us were like 15-20 years old, we hardly knew any punx of older age back then!), who were angry at nazis, animal abusers or planet Earth exploiters and were ready to cause some chaos! Also most of these bands were among the very first one foreign bands to play gigs over here and back then the gig of foreign band was still a rare occasion as you for sure remember... So they made huge impact just because they were brave enough to come here and play shows, also they were mostly better skilled in playing their instruments, had better backline than local bands and also they looked better, haha... f.e. we haven't seen dreadlocks until NAUSEA played in Brno in 1991! Some bands from Brno from early to mid 90s like LOS SOMMROS, LAST WARNING, MRTVA BUDOUNOST or NO PASARAN were quite influenced by the above mentioned foreign bands.

Of course that classic 77 punk and also bands like THE EXPLOITED (or Czechoslovakian 80s bands like VISACI ZAMEK or ZONA A) were the first punk bands people got to know, when getting into punk, but later, when they got f.e. into crust they felt kind of embarrassed, that they used to listen SEX PISTOLS or THE EXPLOITED and didn't admitted it, haha... Also the classic 77/EXPLOITED punk rock in Czechoslovakia was always more a thing of smaller towns and villages, which is something still going on until today. I am not sure about Prague back then, but I am quite sure there was this much bigger division between Prague and esp. Brno as in Prague there were quite often gigs of bigger American straight edge/NYHC/emo bands like GORILLA BISCUITS, FUGAZI, SICK OF IT ALL, SHELTER etc. organized and the scene in Prague, but also in Southern Bohemia or Northern Bohemia, was quite influenced by these styles compared to Brno or Bratislava. There used to be some over-heated discussions between the "super-positive politically correct clean cut hardcore kids" from Prague and "dogmatic, bad behaving crust punx" from Brno going on back then, which make me laugh every time I think about these times, haha...

Today I am not sure, in Brno I usually hang out with people who are more into raw punk/anarcho punk/crust/hardcore, so I don't know how much the classic 77 style punk is popular over here. I do listen to these early bands and their classic records, but I am not interested to see them live at all in 2014. I am sure there are some local bands in this style, but I am afraid they are more into this typical idiotic Czech agro punk, which is something similar to your "Sedes Muzgo jabol punk", both musically and mentally and I am not so much interested in this.

2. Tell us the story of how punk rock and DIY scene sucked you in. According to many people punk rock is just a phase at young age. Why have you not grown out of it yet? What keeps you going? How has it affected your life? Was it all worth it?

I got interested in rock music, when I was 12-13 years old. Living in Brno and having parents, who were connected thanks to their jobs to local semi-official art scene (alternative theatres, student clubs, opposition circles etc.) I had a chance to see gigs of bands like E, JESTE JSME SE NEDOHODLI or DUNAJ in late 80s. These bands (along with some others like ZKOPCE,

ODVAZNI BOBRICI or TRIRYCHLOSTNI PEPICEK) were all part of "Brnos Alternative Scene" or "Brnos New Wave" and played quite revolutionary/experimental music influenced by stuff like CAPTAIN BEEFHART, Rock in Opposition Movement, bands on UK label Recommended Records etc. Well, I am sure you had bands like these in Poland back in the 80s as well. I also did read official musical magazines quite a lot back then and when I read about metal or punk music in them, I was definitely interested to hear it since just from the descriptions (extreme and primitive music!) it seemed like something, which I could enjoy. There was a radio session called "Poslouchate Vetrnik" in late 80s on the radio, similar to your Marek Wierniks sessions, where they played mostly demo tapes (since there were hardly any vinyls) of Czechoslovakian metal and rock bands (and very, very rarely some punk bands too).

Also in 1988/1989 you could already see some of the first videos on TV by punk bands like ZONA A, EX-TIP H.N.F. or VISACI ZAMEK. I bought my first punk single (it was the only ever official punk record released in Czechoslovakia) by VISACI ZAMEK (called only "VZ" on this because of censorship) in 1988 and visited my first punk gig (ZONA A in Prague) in May 1989 and immediately got hooked. I was also listening to some metal back then (from 1988 till 1989) too, mostly Czech metal bands as the foreign stuff was hard for me to get and along w/my school friends did visited couple of metal gigs (incl. the fest w/Polish TURBO, who ruled hard – they were more brutal than all the Czech bands at the show!). Visiting the ZONA A gig I immediately noticed many differences from metal gigs – the gig was in small club, was really loud, the band was quite crazy on the stage and the audience was crazy (also looking quite wild in their old leather jackets w/painted band logos, w/mohawks, spikes etc.). Until then I was used to metal gigs in huge halls only and truth be told (I am sure in Poland it was the same), the metal was kind of pacified and safe back in the Communist times, while punk was still seen as something more rebellious and dangerous. So this also got my attention.

Later, in 1990/1991 thanks to first hardcore fanzines (Malarie, Sot), first local punk and hardcore gigs and anarchist magazine A-Kontra I became more interested in the political part of hardcore/punk, became vegetarian, became involved in local ecological, anarchist and antifascist activities etc.

D.I.Y. hardcore/punk did influenced my life a lot, since early 90s until today it is still one of the most important things in my life and lots of decisions I make in my life are still based on the beliefs I got back then in these times of my teenage years.

3. Filip describe the history of the scene in Brno. You wrote about the Czech scene for "Maximum Rock'n'roll". Did they suggest the topic or was it your idea? Am I right saying that you wrote a book as well? Tell us about the 80ties and the bands from that time, please.

Punk scene in Brno was really small back in the 80s (if you consider the fact, that Brno is 2nd biggest city in Czech) - there were no punk bands and no punk gigs until the end of the 80s, when ZEMEZLUC and VZOR 60 started. Both used to play from time to time in local club of Union of Socialist Youth at Krenova Street nr. 75, where most of Brno punk gigs took the place back then. Also first local extreme metal bands started to play back then like ROOT or INSANIA, who played there as well. The only hardcore band before 1989 in Brno was S.R.K. (or CZECHCORE S.R.K.), influenced in their early stage by S.O.D. (US ones), later they started to play quite extreme grind/noisecore (also they were the very first "rock" band to release CD in Czechoslovakia in 1990!). In 1989 both ZEMEZLUC and VZOR 60 released their unofficial demo tapes – check them out, they rule (ZEMEZLUC "Demo/live" 1989 and VZOR 60 "Nasili Plodi Nasili" demo) and VZOR 60 did split up since 2 members immigrated to West (ZEMEZLUC is going strong until today)! There is a great video from

their gig (also S.R.K. and ZONA A are on it) in 1989 at Krenova Club on youtube, just search for "Klub Krenova 1989" and you will find it.

After 1989 the local scene exploded w/many gigs and new places to play, especially thanx to Martin from Malarie Records/zine living here (he used to study University here and was almost kicked out of the school for organizing half-illegal underground/punk gig back in 1988), who had many contacts in the abroad and who started to organize Czech tours of foreign bands. I remember seeing good number of flyers/posters back in 1990 - 1992 for gigs of Polish or Hungarian bands organized mostly by Martin, although I am not sure if all of them really took the place as it was quite often back then that gigs got cancelled because of bad communication or car problems. I didn't visited every gig back then so I am not sure if they really took the place, but bands like INKWIZYCJA, ALIANS, ULICA, PYDZAMA PORNO, TROTTEL, APATIA or AHIMSA were at least supposed to play in Brno back then... Except Krenova 75 Club, which was still going strong (until 1995, in late 90s it was opened again in the same house, but not on the ground floor, but in the basement - it did lasted until summer 2014 under the name "Boro", when it was closed for good due fire safety regulations), many gigs also took the place in students club called Machina (next house to Yacht Club where we organize gigs since 2003) and in rock club "U Labute".

Around 1991-1992 the new generation of Brno hardcore/punx started to be more active w/newer bands like LOS SOMMROS and LAST WARNING, later also NO PASARAN, PAZI SNAJPER or MRTVA BUDOUNOST. In the same time there was an explosion of radical political activities - demonstrations and direct actions against circuses, butchers, vivisection, nazis etc. organized by local anarchopunx, who did also closely cooperated w/local ecological and animal rights NGOs. More and more foreign bands started to come to play in Brno - I already did mentioned NAUSEA back in 1991, in 1992 f.e. YUPPICIDE played here or PISSED w/people from Profane Existence magazine in the line up (there were live tapes/records from these gigs released) and in 1993, when Martin moved back to his native village of Ropice (near Polish borders) and Machina and Barak collectives stopped (Machina managed to organize one more memorable gig in 1993 w/ANTISEEN, HELLKRUSHER and DIRT), the "new generation" took care about organizing gigs as well - esp. Pechys, who was good friend of LOS SOMMROS did dozens of great gigs from 1993 till 1997 when he moved to Prague and started the Ladrogang gig collective and Prague Nomads agency (who drives bands around Europe) there. Around 1993 also crust started to be really popular over here w/HIATUS and FLEASH AND LICE and later S.O. WAR gigs here and also thanx to the influence of the group of Polish punx from Southern Poland who used to live here from 1992 till 1993 and who were really into this style (besides being radical antifascists - when we organized the first local anti-nazi demo back in January 1992 and few dozen nazis blocked the route of the march, they immediately did attacked them).

I think that the "golden years" of Brno scene were from 1993 till 1998 and they were really connected to Svatoboj Club (1994), Krenova 75 Club (until 1995), Seda Litina Club (1996) and to early years of THC Club (1997 - 1998). Brno became one of the most important cities for foreign bands tours around Czech and we saw so many killer gigs over here and had people from all over Czech, Slovakia and also Poland visiting here. Some of the best gigs from this period I remember were OI POLLOI (twice), UP IN ARMS, DROPDEAD/M.V.D., ACTIVE MINDS, WARCOLLAPSE/EXTINCTION OF MANKIND, DISKONTO, FINAL WARNING, LOS CRUDOS, TOTUUS/TUOMIOPAIVAN LAPSET, DOOM (twice), BATTLE OF DISARM or CRIPPLE BASTARDS. But also many gigs of Czech or Slovakian bands, bands like NONCONFORMIST, HEARTLINE, KRITICKA SITUACE, HELL ON EARTH, festivals/demos against Mc Donalds or military fair called IDET etc.

Late 90s and early 2000s did sucked as there were almost no stable places to play, also some people from the early to mid-90s times moved away, became skinheads or did completely

disappeared. My old band MRTVA BUDOUNOST didn't played in Brno back then as we were really hated locally by skinheads and their friends and it was more interesting to travel to other places in Czech to see/play gigs. Last gig of MRTVA BUDOUNOST (April 2000) and first gig of SEE YOU IN HELL (August 2000) didn't took place in our hometown, but in Vrah Club in Roznov pod Radhostem.

Around 2002/2003 it started to get better, esp. w/the start of two new gig collectives (Losers Crew and United Crusties), who started to bring interesting foreign bands to Brno again and soon the local hardcore/punk scene erupted. Many hardcore/punk gigs took the place in great Yacht Club and later also in Vegalite (since 2009 – but it was in different place back then), also SEE YOU IN HELL started to play locally a lot, also ZEMEZLUC were still going strong, from the ashes of PAZI SNAJPER (who had their 2nd unreleased album mixed by Smok ex-POST REGIMENT!) started MAC GYVER and MORE BAD NEWS. From the ashes of some teenage punk rock bands started MAD PIGS and especially FESTA DESPERATO. FESTA DESPERATO managed to influence many kids from small villages around Brno, who started to play crust or fast hardcore, book gigs in their village halls and soon there was a strong local scene w/lots of new bands w/teenagers or people in their early 20s - bands like RISPOSTA, REAKCE NA ZMENU, PRIPYAT, BASTO, SCARTO, CORE BASTARDS, KORUBO, EVIDENCE SMRTI etc. Sadly FESTA split up in 2011, but at least they left some killer records behind them - make sure to check out their "Psi Vatikanu" LP on Insane Society and "Alergie" EP on Gasmask! I can safely say that thanx to all this we had since 2003 until like 2012 another great era of hardcore/punk here in Brno!

Yes, in 2002 I wrote and self-published (w/the help of Insane Society and PHR labels) the book about the history of hardcore/punk in Czechoslovakia before 1989. It was reprinted four times since 2002 and you can still buy it from www.phr.cz. It's written in Czech, but has hundreds of photos and 20 pages long summary in English. It was done in totally D.I.Y. way, so it's funny and weird in the same time to see good number of University thesis about subcultures or anti-extremists manuals for cops citing my book as a source of information, haha... I did published the enhanced summary from the book in MRR, it was printed in three parts in 2011 (in issues 338, 339 and 340), check it out, if you are interested in this topic, I think I did managed to mention all the important stuff there. I think it was my idea to send this to them, I already had this ready as I published this in Japanese zine called EL ZINE (in Japanese) previously, so I wanted to see it published in English as well.

To discuss 70s/80s punk in Czechoslovakia would take another few pages of this interview, so I will rather be very brief - Czechoslovakia was definitely not as free as Yugoslavia or as Poland and Hungary and esp. in 70s and in early 80s there were several campaigns of state institutions against rock music in general as it was seen as something potentially rebellious and subversive (esp. because of the connection to originally official rock band and later banned underground band THE PLASTIC PEOPLE OF THE UNIVERSE to opposition Charta 77 group). In mid to late 80s the ruling regime finally found out, that if they will start to support young rock bands, then they will take the rebellion from the music away, so big rock festivals called "Rockfests" started to take place in Prague (in 1986, I think that in 1989 KRYZYS played there, KOBRANOCKA maybe too) and around the country and rock bands (incl. metal and punk bands) started to play more often in student clubs and Union of Social Youth clubs. Still the non-official/underground gigs (usually organized in pubs booked as "wedding celebrations" or in private houses) were often attacked by both uniformed and plain-clothes cops and this lasted until November 1989. F.e. in the autumn of 1989 there was an unofficial underground/punk gig in Orlova (near Polish borders) where TRYBUNA BRUDU from Warszawa played and straight after their performance the gig was stopped by cops w/dogs and many people were arrested.

Unlike in Poland there were almost no vinyl releases of Czechoslovakian punk bands before 1989, only the above mentioned EP of VISACI ZAMEK (VZ) and songs on compilations in the abroad (A64 and ZIKKURAT on "Czech, Till Now You Were Alone" LP in Italy, A64 again on "World Class Punk" tape in the US, F.P.B. on "1984" in France). Czech punx used to buy foreign vinyl punk records in Polish Cultural Centre in Prague, where you could buy Polish versions of records by THE EXPLOITED, v/a "Back Stage Pass" LP etc. But of course there are many great demo/live tapes from Czechoslovakian hardcore/punk bands from these times, some of them would be cool to see released on vinyl finally maybe it will happen one day? Make sure to check out (you can find them at least on youtube) demo/live tapes by RADEGAST, HRDINOVE NOVE FRONTY (H.N.F.), SMRT MLADEHO SEBEVRAHA (S.M.S.), SANOV, F.P.B. (who played in Jarocin in 1985!), NASROT, ZASTAVKA MILEC, ZNOUZECTNOST, KRITICKA SITUACE, SUICIDAL COMMANDO (some racist lyrics, but they were idiots), ZONA A (same), A64, ENERGIE G, TELEX...

4. What does the scene look like today? Many concerts, activists, alternative places etc.? What's "United Crusties"? Tell us more about the two Brno bands compilations.

Today it seems to be little less active compared to situation few years ago since this active generation from 2003 till 2012 also did grow up (or is slowly growing up) and some of these people changed their musical taste to metal or moved away from Brno. But still I would say that local scene is one of the best in the Czech and I recommend to check out the newer releases by bands like MAC GYVER ("Panthalassa" LP on PHR), EVIDENCE SMRTI ("Demo 2008" LP and s/t LP on Insane Society), TUMMO (split LP w/TOMORROWS HELL on Dead Brothers), ZEMEZLUC ("Hledani" double LP on PHR), RISPOSTA (split LP w/ KUTYA HARAP on PHR), ALIUSTERRA (demo 2013), BRÜNNER TODESMARSCH (demo 2013 and split EPs w/EVIDENCE SMRTI and AGE OF DEATH/MORSA), KULLERVO, MORSA (demo 2012), SKODA 120 ("Samorost" LP, di.y.) or BOMBATÖLCSEK (Demo EP on Ultima Ratio). Also most of them have the "bandzone.cz" account (something like Czech "myspace"), just write the name of the band and "bandzone.cz" in google search. Local labels are: PHR, Ultima Ratio, Miruus Levyt, Hluboka Orba and probably also Voltage, although they are not very active now. More about local zines and places later...

United Crusties are basically four SEE YOU IN HELL members (in early years Mirek from Ultima Ratio did helped us) organizing hardcore/punk gigs in Brno together. We did started back in 2003 and till now we booked around 100 gigs for bands from all over the world and from the whole Czech and Slovakia. We did gigs for some today very popular bands back then, when not many people knew them and when they played total DIY tours – bands like FUCKED UP, FROM ASHES RISE, TRAGEDY, MUNICIPAL WASTE... We also did gigs for bands from kind of exotic countries like Algeria (DEMOKHRATIA), Argentina (MIGRA VIOLENTA), Macedonia (F.P.O.), Brazil (SOCIAL CHAOS, SICK TERROR, ARMAGEDOM), also for many bands from Japan (SYSTEMATIC DEATH, FRAMTID, NK6, DUDMAN, D.S.B., VIVISICK, CRUCIAL SECTION, AGE, CONTRAST ATTITUDE etc.). From Poland we did THE BOLD AND THE BEAUTIFUL gig only... We also organize the annual Killed By Brno Fest every December, usually only Czech and Slovakian bands play it and most of bands play it only once as we want to invite some fresh names every year (this year we do celebrate 15 years of SEE YOU IN HELL, so this will be different as we will invite the bands who already played it and who are our good friends already since long time – like GRIDE, LAHAR, SHEEVA YOGA etc.). We do organize most of United Crusties gigs in Vegalite Restaurant and in Yacht Club, back in 2004 – 2009 we organized some also in our practice space, which is quite small room for like 40, max. 50 people. We had some killer gigs there for bands like PISSCHRIST, VIVISICK, VISIONS OF

WAR, AFTERBIRTH, AGHAŠT or INSTINCT OF SURVIVAL. For full list of United Crusties gigs check out our website at <http://www.seeyouinhell.cz/cz/unitedcrusties.html>.

Of course there are many other gig collectives here in Brno, f.e. Storm In The Temple, Shulins Crew, Rapsod Kids, Apocalypse Punk, Miruus Levyt/Smrt, Noise Mafia etc. There are also many other gig collectives doing more experimental/post-something bands, but I don't know much about them. With United Crusties we book now only 5-6 gigs a year and we choose really carefully what to do since we have limited time for this due to many other obligations in life. But still we feel it's important for bands to book gigs as well since it is stupid just to wait for other people to do something for you.

I coordinated the release of "Spalte Brno na prach" (2008) and "Brno stale v plamenech" (2012) compilation LPs. Both were released in cooperation of bands who are on them and of various Czech and Slovakian DIY labels, both comes w/thick booklet, the 2nd one has interviews with all bands involved and also couple of old MRR Brno scene reports reprinted and also actual Brno scene report in English. Most of bands play some kind of raw punk/crust/fast hardcore, some bands are on both compilations (f.e. RISPOSTA, MAD PIGS, FESTA DESPERATO, SEE YOU IN HELL...), but most of bands appeared only once. I am sure you can still buy it for cheap from somewhere, ask some Czech labels or check out the discogs.com website.

5. Filip you are a father of three. How do you find time to play gigs, do zine, run a label/distro and organize concerts? Do you have time for anything else?

I would say that the time is not so big problem usually as the band practices only once a week, also we usually don't play more than 2 or 3 gigs in a month and we only make one 10 days tour a year. I also don't work on the zine every week or every month, for most of the year I don't do anything, I just hurry up and make everything for a new issue ready in like 3-4 months. As far as the distro/labels goes, both are pretty small operations and I sell almost nothing by post, so I usually only sell at SEE YOU IN HELL gigs. Also the gig organizing doesn't take too much time as in recent years we organize only 5-6 gigs in a year w/United Crusties and all 4 of us are involved. I feel that bigger problem than time, which I usually always do manage to find, is the lack of energy, concentration and motivation to continue with these activities. Sometimes I feel lack of feedback to zine, to our gigs (both played and organized), to our records and without feedback and without communication it is not always easy to continue. Back in the 90s it looked that ideas expressed in punk zines or in punk lyrics could change the life (and they did changed it!), while today all these gigs or records often seem like an another form of instant and superficial entertainment. It was easier to me to do all this, when I had my mailbox full of letters from enthusiastic readers, or back in the early to mid 2000s, when I was receiving many emails from all over the world. But I still feel the energy, motivation and an urge to create something, especially when I think about these old times.

As far as the family goes, it's mostly fun and I am also happy to have really tolerant girlfriend, who comes from the same background as me as she did organized the very 2nd gig of MRTVA BUDOUNOST back in 1994 and we co-started the social-ecological NGO called NESEHNUTI back in 1997 (she is still involved in this working mostly on women rights issues). So usually in general I have no big problems to balance the time for hardcore/punk and for family – unlike many of my friends who, after finally growing up and not having to deal w/the restrictions put on them by their parents now face the restrictions from their girlfriends or wives and have to fight for every free hour or day they want to spend for example with the band...

When raising our kids we took some inspiration from the "lazy parenting" thoughts promoted by English writer and journalist (And ex-punk! He stayed in our flat for few days when he

was invited to Brno for lecture couple years ago and I was shocked when started to pull out records from my collection and talked about his involvement in UKs hardcore scene in late 80s/early 90s!), called Tom Hodgkinson. He wrote couple of funny books on this topic, who are basically about trying to live your life and trying to raise your kids free of stress and pressures of society as much as possible = total punk in my opinion. We don't have car and TV, don't fly to exotic destinations for holidays, don't cook meat at home etc.... we try to live simpler and non-stressed out life, although it's not always successful, haha...

As far as the other things go, I am also a chairman of local gardening union as we have small garden near the city center, so I am active in this as well.

6. You were a straight edge at some point in your life. Why did you choose that path and why did you decide not to follow it later on. Did you support the straight edge scene?

Yes, I used to be straight edge since early 90s till I think 2004. I choose this back then as kind of personal protest against the apathetic "party mentality" in hardcore/punk scene, which I saw especially here in Brno, where even the people from so called "political" hardcore/punk bands were often more interested in getting drunk or stoned, than to really practice what they preached in their lyrics and on the stage. For me straight edge was also kind of non-conformist stance as everybody thought that punks are drunkards or drug-heads and it was also clear to me that the alcohol and drugs abuse do pacify the youth (of course not only youth) and I didn't wanted to support this. Also rather than wasting my time sitting in the pub every second day I decided to dedicate it to publishing zine, playing in band or being involved in local anarchist/animal rights/ecological collectives. But even during my S.E. times I was always musically more into fast HC/crust/raw punk, well, liked some straight edge bands (MINOR THREAT, SS DECONTROL, LÄRM or the early 90s Dutch/Belgian political S.E. bands like MAN LIFTING BANNER, NATIONS ON FIRE, FEEDING THE FIRE, PROFOUND etc.), but I was never into the typical straight edge fashion or into "new school" or metal S.E. bands and definitely not into shit like hardline. I started to drink, when I found out that you can be both active and have a drink from time to time and also because it was no fun to tour w/SEE YOU IN HELL (and esp. w/HOMO CONSUMENS, haha) as there was lots of drinking on our tours and being sober all the time was kind of boring, haha... I did almost stopped drinking again in 2012 when I had pancreas failure and had to go emergency room and stayed in the hospital for 3 weeks (but I think that the drinking wasn't the main cause, although for sure it didn't helped) and today I drink only very little.

I would say that I "support" the straight edge scene to answer your question, but only the bands/individuals, who are not dogmatic and who don't take straight edge just as another trend.

7. You do the best known zine in Czech "Hluboka Orba". How many years has it been? What does the name mean? How many have come out yet? What's inside besides interviews with bands? Why do you do it- nowadays it's considered to be ancient...

Hluboka Orba started back in 1993, but between 1991 and 1992 I was part of the local anarchopunk collective called "Brnenska Vrtule", who published the zine of the same name (4 issues out). The name "Hluboka Orba" is an agricultural term and can be translated as "deep plowing" and it can describe both music as being raw and brutal, but also thoughts, which are deep and critical, which were the main ideas behind starting the zine. So far I did 30 issues, since issue 24 the zine comes in A4 format and has lots of pages (150-200) and is put together as a book in soft cover. I only do one issue in 1-2 years, so it is really thick. Usually I do print run of 700-800 copies.

Besides bands interviews there are columns, tour reports, reviews, non-musical interviews/articles (often about squats/D.I.Y. spaces, political activities such as Food Not

Bombs, animal rights stuff etc.). I try my best to mix D.I.Y. hardcore/punk w/radical politics in the zine to show that hardcore/punk is not only about music, but also (at least for me) about having opinion, changing yourself and trying to change the world around you as well.

I am basically addicted to reading and I prefer to read from paper and not from screen, also I don't give a shit, if publishing zine in 2014 is considered ancient or not, I love zines, every day I pull out some old zine from my huge collection and read it again w/big enthusiasm, I also buy every Czech/Slovakian hardcore/punk zine, subscribe for MRR every month and when I have the chance and see some good English/Polish written zine in distros I buy it as well.

8. Zines are not as popular in Poland as they were in the '90. What about Czech Republic? Are there any interesting zines about punk, ecology, anarchy etc.? Youngsters prefer internet but zines have their own charm - do you think they will come back, that people will get fed up with the internet?

I would say that zines in Czech are still alive and doing more or less well. Obviously the situation is very different compared to 90s, when printed zines were the main source of punk media, as today internet took this role and zines of course can't compete with it when it comes to freshness of the information, on the other hand zines are still an interesting and important physical format and for me they are still definitely more punk than internet. The Czech zines of the last 5-10 years are usually published only once a year, but many of them look much better, they are done more professionally and are also usually pretty thick (some of them have like 150-200 or even more pages and look more like books). Except Hluboka Orba, which I already discussed above, there are f.e. **Trhavina** (published by the singer of GRIDE, last issue nr. 4 has like 230 pages and is really a monster! Mix of music and politics), **Hlasatel** (published by PHR label – used to be called Papagajuv Hlasatel back in the 90s, also very professional, last issue nr. 2 came with GRIDE/ZEMEZLUC split flexi), from Ostrava-city comes **Buryzone**, which mixes metal, punk, hardcore and other styles, writes mostly about Czech/Slovakian bands and is published for like 15 years already, from Brno comes **Smrt** published by singer of BRÜNNER TODESMARSCH/ex-bassplayer of RISPOSTA/FESTA DESPERATO, total raw punk as fuck style, great international coverage, 5 issues out, in the similar vein are **Malström** and **Disfrostén**, both from towns near Brno and mostly into d-beat, crust and animal rights, the 2nd one is published by drummer of MIDNATT DÖD, also both are typical A5 punk as fuck 90s style zines, from Brno also comes new zine called **Elens** mixing anarchopunk and commix artwork, 2 issues out. Other interesting zines are **Choroba Mysli**, **Kazimír**, **Cerelitida**, **Go And Kill**, **Napalmanach**, **Revenge Of The Nerds**... all of them professionally printed and again mixing music and politics (Go And Kill is published by singer of LYCAYNTHROPHY and Napalmanach by bassplayer of SHEEVA YOGA, R.O.T.R. by members of REMEK). Just last week I got first issue of new zine called **Kawakamiho Ryze** ("Kawakamis Rice"), just for the change int his 90s chaotic xerox A5 punk layout w/lots of raw punk and crust inside... in this vein is also **Stredovek** (published by one of the Vrah-club members) and **Raw zine**... All these zines are written in Czech language, but I guess that Polish readers would be able to understand them.

Currently there are three Czech zines written in English as far as I know, both are strictly musical. The first one is called **Spalena Ramena** and is published by the drummer of BOMBATÖLCSÉR/MORSA here in Brno and also comes w/compilation tape and is more into raw punk/grind/crust. Another is called **Communal Grave** and is published by Dead Heroes label (they release lots of power violence and fastcore from all parts of world), has two issues out, first came w/comp. 10" and second w/split EP. My fave zine is **Drunk Nach Osten** published in Czech and English editions and done by Paaya, ex-guitarplayer of FESTA DESPERATO. Since he did moved to Wien year ago he had a break w/zine publishing, but

now I have heard that there is new issue in the works as split zine w/above mentioned Smrt. You can download previous issues here - <http://dno.maskcontrol.com/>. The zine completely dedicated to Eastern European punk music and you can find there lots of interesting writings about scene which are often overlooked.

As far as the anarchist magazines go, **Existence** is still published (for like 15 years already), last year **A-Kontra** resurfaced (originally started in 1991, but was stopped couple times in last 20+ years), also Antifascist Action publishes their **Akce** magazine once a year I think.

You can get many of these zines/magazines from Czech distros like Insane Society or PHR, if you are interested. So I would say that zines are still more or less popular over here, also some of them have print run around 300 copies, which is quite good, if you consider that only 15 million (10 in Czech, 5 in Slovakia) people can read them. I think people look for some more indepth/sophisticated writings and for the nice artwork in zines, you know, the things which internet hardly ever can replace.

9. What do you do outside the DIY scene? I don't know about the other band members but you have a quite responsible job... Do you still work with Roma communities? Are the Czech-Roma conflicts caused by racists or is there more than that? How do the ruling class and government react to those conflicts?

Yes, since 2004 I work as lawyer and manager of team of social workers in organization funded by city, which tries to fight social exclusion and poverty. We have "Roma" in the name, but in reality we have more and more "white" clients recently, which clearly shows that social exclusion is not a specific matter of race or color of skin. More and more "white" pensioners or uneducated people or simply people, who had bad luck in their life, are sinking into huge debts, have troubles to find decent (and legal) job or their tenant housing is in danger and we do our best to help them. My job is in the supposedly "worst" part of the city (sometimes called "Bronx") in an area, which is fucked since WW2 times - back then it did housed the local Jew community, when they were sent to concentration camps, then mostly German workers and middle class took their homes and in 1945, when Germans were kicked out from the city behind the Czechoslovakian borders (to Austria and Germany), many these houses stayed empty. In Communist times there were efforts to move the poor Romas from underdeveloped Eastern Slovakian villages to bigger industrial cities in Czech, so many of them were relocated to this part of city. When I was kid I remember that this area looked quite wild, but recently there is a huge project funded by EU aimed at rebuilding and repairing these old houses (some of them are from early 20th century), which is OK, but on the other hand it also brings a slow process of gentrification to this part of city with growing rents and pushing the poor people away. Since there is no social housing in Czech it will be quite interesting to see, where these people will end up.

The conflicts between majority and minority are caused by many things (different social and cultural background, "culture" of poverty and social exclusion, racism etc.) and are complex and not easy to solve, but it is totally clear that racists have no solutions at all and just try to exploit these conflicts for their own aims. It is important to take people as individuals and not to blame the whole race, but always only the individuals who did something wrong. Government is trying to solve these conflicts as they put really bad image on the country in the abroad, but in this system it can be never 100% succesful as it is based on excluding and abusing people economically. But for sure some smaller steps towards making things better can always be done (like the support of social housing and social services, fighting discrimination at job and housing market etc.). The worst is, when not only nazis, but espacially politicians start to abuse this problem just to get more popularity.

10. SEE YOU IN HELL members played in other bands like MRTVA BUDOUNOST or LOS SOMMROS. Where else have you played? Your drummer used to play in OPERACE ARTABAN which is now considered to be a patriotic skinhead band. What is your opinion on the matter?

I played in MRTVA BUDOUNOST from 1994 till 2000 and the drummer Beno played in LOS SOMMROS from (I think) 1992 till 1998 and in NO PASARAN (from 1995 till 1996 I think). He was also in OPERACE ARTABAN in their very early year(s), but he left after just few first gigs as he didn't liked the direction the band started to take. It was already like 15-20 years ago... Back then they did called themselves SHARP skins and had quite strong anti-nazi stance, but as the years went, they became more patriotic, nationalistic and xenophobic. We are no friends already since like second half of 90s and hardly ever see each other, also because their scene is completely separated from the D.I.Y. hardcore/punk scene here in Brno. As far as I can tell, also good number of their old apolitical or SHARP skinhead friends are quite hostile towards them today as they feel that their new opinions are too much right wing oriented now (on the other hand they for sure got some new right wing friends thanx to this). I remember some of OPERACE ARTABAN band members in early to mid 90s as cool people sharing similar musical taste and radical political stands, but as the years went, it started to become more and more obvious, that their mentality was always more into typical hooligans/gangster style of "troublemakers from housing estates", which can be cool if they are on your side, but not so cool, if you do disagree with them. I am sure that the skinhead subculture definitely suits them better as it is basically founded on this mentality.

11. You played at Street Fest in Brno, in 2011. Is this the festival organized by the OPERACE ARTABAN team?

No, the Street Fest was part of the annual Protest Fest - the D.I.Y. political-cultural festival, which was organized from early 00s till 2013 (sadly no more in 2014). You can find more info about it at www.protestfest.cz. OPERACE ARTABAN has Street Kids Fest, which is completely different event and band like SEE YOU IN HELL would hardly ever be welcome there, nor would be interested to play there.

12. Both Filip and Jožka run their own labels. Tell us about them. What has come out so far? What are you planning on releasing in the near future? Is it difficult to sell records in the mp3 era? What is the worst obstacle and what gives you the most satisfaction in the process?

Jozka only did co-released some SYIH vinyl(s) as far as I remember and it was like 10 years ago... Hluboka Orba Records was more or less active back in the early to mid- 90s, when I did some tapes and then resurfaced again in early 2000s, when I started to throw some small sums of money to cooperation releases of mostly younger Czech and Slovakian bands to help to co-release their debut vinyls (this way of releasing records is quite popular in Czech, sometimes like 10-20 labels or even more take part in this). So in last cca 10 years I helped f.e. w/first RISPOSTA LP, FESTA DESPERATO "Novy Babylon" EP, KOBRA XI/PRUMYSLOVA SMRT split EP, ROXOR "Pozierac Dusi" EP, KRÜGER "Ruku v ruke s pokrokom" EP, RAPSOD/PRUMYSLOVA SMRT split EP or FEAR OF EXTINCTION/MAKABERT FYND split EP, also I helped to co-release the tape of Belarus raw HC/thrash band LÄMANT. With United Crusties we recently put some money into BAD AGE/DISFUNKCE MYSLI split EP.

Yes, it is difficult to sell records in MP3 era, judging both from my "label" (seriously, as I only take small part in co-releases I have usually only like 20 copies to sell/trade of each record) and from SEE YOU IN HELLs experience. There are too many records, they are getting more and more expensive, the postage is sky-rocketing and there are less younger

people who would be into buying vinyls and the older people are often only interested in some old bands, especially these from the years of their youth (so when they buy vinyls, its often almost only re-editions of 80s/early 90s records of some bigger names). And obviously for many people the music doesn't have the same value like it used to have for us back in late 80s or in 90s when you had to search and struggle to hear it – today its available for free with just few clicks on your PC keyboard and things which are available for free often lose their value. I think it's important for bands, if they decide to release vinyl (or CD), to work hard – to play gigs, to organize gigs and to tour, as from my experience the best way how to sell your record is still on the gig you play. If the band is not active at all, then maybe it would suit them better just to post their music online as it is really too much hassle to get rid of their records. Also if the members of bands, who decide to release vinyl, would be also buying vinyls of other bands, then it would definitely help, haha... I don't understand, when people, who want to release record of their band, don't buy the records from other current bands and instead just download albums from some of the most popular bands like DISFEAR, WOLFBRIGADE or SKITSYSTEM... Back in 90s it was better as everybody was buying records or tapes and especially the releases from new/current bands. MRTVA BUDOUNOST had no problem to release the split Eps w/COEXIST and PANGS OF REMORSE on Insane Society Records in editions of 1.500 – 2.000 copies... this could hardly happen today. Also more foreign labels were into trading. So these are obstacles, but despite of them it is still OK for me to give something like 50 EU from time to time to some newer younger bands EP release cooperation and I like to trade these records with people from all over the world. Hluboka Orba Records will co-release the KLUTZ/RABIES split EP and COMMODORE 64/RESTRICTION split EP in the near future.

13. Is SEE YOU IN HELL a vegetarian/vegan band? Do you spread the non-meat message or do you rather keep it to yourselves? Why don't you eat meat? Does vegetarianism have a chance to change animal lives for better or is it just a result of a personal struggle?

Two of us are vegetarians and two are vegans. Apart from the bassplayer, who is few years younger, the rest of us did stopped eating meat already back in very early 90s - obviously under the heavy influence of bands and fanzines, who promoted animal rights. Back then almost everybody into hardcore in Czech was vegetarian so it was no big deal at all, also back then there were many demonstrations, info stands, happening or direct actions against circuses, butchers, vivisection, horse racing or fur industry and some of us were quite active in this. Later these activities became more organized by bigger NGOs and got more separated from the hardcore/punk scene. But SEE YOU IN HELL has no lyrics about this issue since we are not able to write something on this matter which would not sound like 100th copy of some CONFLICT or OI POLOI text and in recent years we prefer more personal/"poetic" (haha) lyrics anyway. But several times a year when we organize some bigger shows we do "vegan dinner" before it where everybody can bring his/her own home made vegan food. And esp. the bassplayer Tom is quite active in this doing his own vegetarian and vegan recipes (apart from home brewing, haha). Personally I don't eat meat and animal products because I feel that abuse of animal for food can't be justified in today's Western society and while I obviously cannot stop this, at least I don't support it. I think that the other SYIH members see this in same or similar way. Also to stop eat meat or all animal products now is definitely easier than it used to be when we started with this as there is good (and growing!) number of vegan/vegetarian/bio/health food shops and restaurants here in Brno.

14. You have played many concerts in Europe. Can you tell us where and who you played with? Which are your favorite places and where would you like to play in the future? Do you usually organise your tours yourselves or are invited by others?

If I don't count the weekend trips, then the first European tour was with GRIDE in spring 2002, when we played in Czech, Germany and Netherlands. Another tour with GRIDE took place in spring 2003, when we played Czech, Germany, France, Spain, Italy, Slovenija and Austria. In autumn 2004 we toured Europe with HOMO CONSUMENS, when we did Germany, Switzerland, Belgium, Netherlands and United Kingdom. A year later we toured w/HOMO CONSUMENS again and we went almost same route: Germany, Belgium and United Kingdom. And in spring 2008 we played our so far last European tour, this time w/SHEEVA YOGA and we were in Austria, Serbia, Macedonia, Greece, Italy, France and Spain. I organized these tours w/individual promoters in each country, except the UK parts which were both times organized by our friend Zina from Edinburgh and the Italian parts of these tours, which were organized by Agipunk label.

Of course we played w/many great (and many bad too, haha) bands during all these tours and as always some gigs were great and some gigs sucked, and truth be told we also didn't played so well every time obviously (especially on our first two tours). It's hard to generalize, but I would say that the more boring gigs were almost always in Netherlands and Belgium (except Liege – we really liked to play there w/VISIONS OF WAR on our first visit of this country), also in Germany it was sometimes not so good. On the other hand we really did enjoyed most of our UK gigs on both our tours there – especially Edinburgh, Bristol, Bradford, Sheffield, Stoke On Trent... it looks that back then it was quite easy for band like us to tour UK since Zina and her friends from Edinburghs "House Of Crust" were quite active participants in UK scene playing in bands (AFTERBIRTH, WARDEAD) and setting up local shows, so they had lots of contacts around UK and were willing to help to bands from Czech Rep. a lot. Another great thing about UK was meeting many people back from the 80s or early 90s from bands, which we like(d) a lot – it was great to see people from bands like A.O.A., OI POLLOI. RIPCORN, CHAOS UK, ACTIVE MINDS or HEALTH HAZARD on our shows! Btw. On our first UK tour we played in London in Poison Squat in Hackney, where just few weeks after our gig Stig from ICONS OF FILTH died. We visited this place a year later, when we played in Hackney again, and there was just huge hole in the ground as the squat was demolished.

Also as far as Southern Europe goes, we enjoyed a lot both tours, some of the best shows took place in Bordeaux, Beograd, Skopje or in Rome, but almost all our shows in countries like Italy and France were great, also in Greece it was crazy to have like 150 people on Monday show and to play in occupied classroom of the University (in Thessalonike). In Spain there were never so many people, but even the gigs w/like 20-30 people were quite enthusiastic (in Burgos, Zaragoza, San Sebastian...). We always lost some money because high rental price for the van and sometimes (when going to UK or when going from Greece to Italy) because of ferry, but we never gave a fuck as these tours were obviously worth of it. It was also always great to see how the European network of squats and social centers works, in 99% it was really pleasant to visit these spaces (which in Czech almost never did existed). We also made lots of contacts and friends during these tours and did invited good numbers of the bands we met on these tours for shows to Czech.

As you can see last time we toured Europe was 6 years ago and we have no plans to organize something like this in the future as it looks that whole Europe is completely over-flooded either by American bands w/tours organized by semi-professional agencies or by hundreds of new bands, who start to tour without any history or any releases out. Also there are so many of big festivals and it looks that people prefer to support these flying all over Europe/world to attend them, rather than some "normal" gig of Eastern European band on tour. So I am afraid

that it would be probably impossible for us to book solid two weeks tour without many off days from Monday till Thursday and to be honest I feel kind of demotivated now to start sending hundreds of mass emails asking for gigs to people I don't know. So it looks that we will stick to playing in Czech and Slovakia w/some possible weekend trips abroad if somebody reliable will organize them and we will also hope that in the future somebody from South America or Asia will again offer to organize tour for us.

15. You went to Japan in 2006. How did you manage to organise 10 gigs there? Where exactly did you play and who with? What Japanese band can you recommend? How did you like Japan, the punk scene, people etc. What shocked you the most?

In spring 2006 we toured Japan for the first time as we were invited by Shingo Maeda from Too Circle Records/ENCROACHED, who also released our first album "Umet se prodat"/"Market Yourself" on CD on his label in Japan and later also our 2nd album "Utok"/"Attack". This tour was big shock to us, even I was in Japan before once, so I somewhat knew what to expect, but of course touring w/band is always way too different. Shingo did organized everything incl. car and drivers, so we just did arrived w/guitars to Japan – every club (in Japan they are called "Live Houses") has its own high quality backline + drums (incl. cymbals), which can be rented, so the bands don't need to bring anything w/them. We played 10 gigs, 4 of them in Tokyo, then in Sendai, Mie, Osaka, Kochi, Okayama and Nagoya. In Japan you usually play w/at least 5 or even more bands together, since the live houses are very expensive to rent, so more bands put their money together and then hope to make them back from selling the tickets. I can definitely say that like 90% of bands we played with in Japan were totally great, we played w/NK 6, SU19B, DERIDE, AGE, GUILLOTINE TERROR, ASBESTOS, CONTRAST ATTITUDE, ACROSTIX, FRAMTID, EFFIGY, DISCLOSE, CONGA FURY, PADLOCK or CROW... all totally killer bands and usually also great people to meet! Despite the language barrier we had always great fun at these gigs and esp. on after-parties (so called "uchiages"). The sound at gigs is loud, brutal and totally professional and even the most crazy punx, who go totally mental on the stage or in front of stage, are usually very polite and friendly... We saw some of the best gigs of our life on this tour and in general it went quite well, despite some minor stressing situations (lots of driving, not enough sleeping). I wrote long tour report in English from this tour, it was printed in Profane Existence nr. 52/56 and you can find it on our website if you click on "library".

Second time we toured Japan was in summer 2010, this time it was organized by Tomio, guitar player from CROW, who also rented the van and drove us all over Japan. We had quite good relationship w/CROW since our gig in Tokyo in 2006, later we also released split EP on Insane Society. For me it was something unbelievable to share the stage or record w/them since already my previous band MRTVA BUDOUNOST played their cover song already back in 1995 ("Last Chaos" from their debut "Who Killed Dove" EP) and back then I would never imagine to see this band live and even less that they would invite my band to tour Japan. This time we played 9 gigs – Nagoya, Kochi (we visited mother of Kawakami/DISCLOSE and his grave before the gig in the village where he used to live, when he was young), Takamatsu, Mie, Osaka, Niigata, Yokosuka and 2 in Tokyo. We all agreed that this tour was even better than the first one and was by far the best SEE YOU IN HELLs tour ever. Again we did played w/so many ass-kicking band and the parties were even crazier, I would also say that the audience was wilder compared to our 1st tour. We played w/REALITY CRISIS, ACUTE, CROW, PYRAMID STATE, AXEWIELD, AKKA, CONTRAST ATTITUDE, ACROSTIX, TONE DEAF, AGE, HAZARD, SYSTEMATIC DEATH, PADLOCK, EXTINCT GOVERNMENT, VIVISICK or KRIEGSHOG, again, all killer bands and again great people to hang out and party with. Also Tomio was really friendly and totally easy to go friend, despite the language barrier everything went totally OK, also

w/much less stress than the first time. Also compared to the first tour we made almost all our expenses back from playing gigs and selling merch, so this was great too.

I could talk about Japan for long hours, its great country to visit and I definitely recommend to everybody to do it at least once. You can feel some kind of harmony there, also people are doing their best to ensure that everybody in the collective feels OK (avoiding conflicts and arguing is part of their tradition) and they keep their word. Visit of Japan will probably change your life, haha!

16. Year after Japan you played in Brazil. Again, tell us where you played, who with etc. What do normal people lives look like there? Have you seen the jungle? What does the DIY scene look like? Tell us everything, cause not many bands from Europe can say they have played there...

We got to know Fabio from SICK TERROR from their European tours, when we helped them w/some gigs in Czech and as he liked our band a lot and also was quite active back then w/his label Usina De Sangue and foreign bands tour organizing around Brazil (he did tours for bands like RIISTETYT, WORLD BURNS TO DEATH etc.), he invited us for this tour. We did played first half of the tour in South part of Brazil w/Finnish punk legends RATTUS (more about this in next question) and second half (Sao Paulo + North part of Brazil) alone. Fabio did a great job as an organizer, also he was extremely funny and friendly guy to spend time with and in general we had great time in Brazil, since most of people we met were super enthusiastic and really crazy. I think that Brazilians really know how to have great time and not to worry too much about life – it looked like their life is mostly about having good time and to party, haha... Maybe good weather has something to do with it? We played w/many great bands – f.e. in Sao Paulo w/old 80s legends LOBOTOMIA and ARMAGEDOM at gig for only like 30-40 people in small and dusty basement of Espaco Improprio autonomous center, when the audience went totally crazy. We immediately became a good friends w/guys from both these bands, it was great to see that despite their older age and kind of “legendary” status they were immediately super friendly to us. Also it was great to meet them again couple years later on our 2nd Brazil tour and on their tours around Europe. I would hardly imagine that this would happen when I listened to classic “Silencio Funebre” LP by ARMAGEDOM on some shitty tape back in mid 90s... Fabio also sent us to play 2 gigs in North of Brazil (in Gama-city and in Goiania) – 1000 km away from Sao Paulo, where we went alone without him. The bastard booked us bus tickets, but didn’t told us that its not “normal” bus, but illegal (pirate) one, which only really poor people and smugglers use... So the ride was quite adventurous, but we made it, haha.... punx in Gama and Goiania made fun of us, when they got to know about our ride, since even local punx and punk bands either fly or use normal, more expensive and luxurious, bus for these long rides, haha... We visited the capital city of Brasilia before the gig in Gama (Gama is basically a poor suburb of Brasilia) and it was really shocking experience since the city looks like something from sci-fi. In Goiania we played in backyard of house of somebody from DESASTRE on gig, which was also DESASTREs CD release party, so there were like 100-150 people and we had a great time, people went totally crazy even singing Czech lyrics w/us, haha... I was pen friend w/Wilton from DESASTRE for long years before this, so it was great to play w/his band in his hometown, also DEATH FROM ABOVE played w/another good friend Mingau (from old 90s d-beat band NEUROSE URBANA). Last gig of the tour took the place in another Sao Paulo autonomous center, called Germinal, it was organized by Josimas (from DISKONTROLL, also back in 90s he used to play in EXECRADORES, now he plays in TUNA) and it was farewell party for this place, so it was over crowded and the atmosphere was super wild. We played w/SOCIAL CHAOS and DISKONTROLL, both great bands and great friends of us!

Yes, we visited the jungle as the 2nd gig of the tour down south took the place in Sapiranga near Porto Alegre, it was open air festival in the hills... The organizer (from NO REST) told us, that they had to do it in place like this (and also w/big number of bouncers!) as gigs in Porto Alegre have huge problems with punk gangs fighting each other. Of course in Brazil you see lots of poverty and some parts of cities are definitely no-go areas, but as I already said, we met lots of nice and friendly people and in general had a great time.

It's hard to comment on their DIY scene since we were there long time ago. The scene we got to know in 2007 through Fabio and touring w/RATTUS looked quite professional (well, the backline sometimes sucked hard, but it was no big problem), which had probably lots of to do with the fact that people like him or most of other organizers were active in this already since early/mid 90s and had lots of experience. Of course in some way it's more difficult to have punk activities in Brazil since the country is definitely poorer and more disorganized, on the other hand people looked to me more enthusiastic. Hard to say... on our second tour we had little different experiences, more about it later...

17. You played few gigs in Brazil, with legendary RATTUS. How do you like them? They must have attracted many people to the concerts.

Well, as you for sure know, classic Finnish bands like RATTUS, TERVEET KADET, RIISTETTYT or KAAOS were quite popular in Brazil already back in the 80s as some of their records were re-released there by Fabio of OLHO SECO on his label New Face Records. Sometimes there were people coming at our gigs with these old records in their hands asking RATTUS for autographs... When Fabio/SICK TERROR told us, that we will play first half of the 2007 Brazil tour with RATTUS, we were both excited and little scared in the same time as obviously we knew that we will play for some bigger crowds thanx to them (but it was not always the case, on few shows there were only around 100 people), but also we feared a bit how we will relate to them, as they are even older than us (like 10 years older) and some of them were out of hardcore/punk for long years before doing the reunion. Will we meet some washed up rock stars who will treat us like shit? Well, all these reservations were blown to bits during the very first few hours of our long drive from Sao Paulo down South to Florianopolis on the first day of the tour, when in the van they started to discuss the legendary Czechoslovakian ice hockey players with our bass player Tom (who used to be huge fan of ice hockey until few years ago) and teaching us bad words in their language, haha... On this tour then they played in their classic Tompa-Velu-Jakke line-up, they played only their famous 80s material (except one new song which sucked really bad, haha) and the low quality of sound at some of these gigs made them sound like they did back in the 80s, very raw and authentic! The best show of this part of tour was this big hardcore/punk/thrash fest in Londrina, where we played for couple of hundred people, but basically all 5 gigs w/RATTUS were great and I have to say that all three RATTUS guys were very friendly and we had great laughs together. They also did teach our singer Jozka and 2nd guitar player Paaya the words to their classic "Rattus On Rauta" song and they sung this with them on the stage on some of these gigs. Great guys, great times! Also big thanx to Fabio for making this happen!

18. You toured again in Brazil in 2009. Did they like you so much the first time, that they invited you back? Was it any different from the first time? Was it easy to organize a tour of Eastern European band? What about the matter of finances, visas, flights etc.?

2nd time was different as Fabio was already out of hardcore/punk scene stopping both his band and label and also quitting the tour organizing. Already back in 2007 it was clear that he wants to concentrate more on his best hobbies – partying hard and girls and also on his real estate broker job. But we got invited by Josimas from DISKONTROLL, who organized last gig of our first tour in Germinal and we were supposed to play part of the tour with

DISKONTROLL and then to go again up North to play 3 shows organized by Mingau from DEATH FROM ABOVE. Just couple of days before the tour start we got informed that the Northern part of the tour is cancelled in the last minute since Mingau wasn't able to organize it, but Josimas managed to find some last minute gigs in the Sao Paulo state (it has 40 million inhabitants, while Sao Paulo city has 10 million inhabitants, so obviously you can play more gigs around it). But the problem was, that many of these gigs were really poorly advertised and poorly organized and there was much more chaos this time and confusion, which is never too good. We did our best to make everything happen OK buying the flight tickets with our own money (and hoping to get at least something back) and arriving ready to play, but sadly Josimas and local organizers weren't always doing their best. There were many situations, when we waited for somebody (usually for Josimas, haha) to come to pick us up in certain agreed time only to find out that he is coming like 3, 4 or 5(!!!) hours late without any explanation. Also many times there was no food and no drinks for the band and there were sometimes problems w/backline. Some of these gigs were really poorly attended w/only like 20-30 people in the audience, but on the other hand some gigs were quite cool, esp. the first half of the tour when we played in Sao Paulo (in Studio Noise Terror – practice space/studio run by SOCIAL CHAOS/DISKONTROLL guitar player) and then drove to Rio De Janeiro (of course we visited Copacabana beach!), then to Divinopolis and finished this leg of tour in Belo Horizonte - city where SEPULTURA started. We played there last minute show organized by local anarchofunk outside under the bridge in city center, there was crowd of cca 200 punk, homeless people, junkies, gangstas etc. w/constant fights and in the end, when local TV crew arrived, punk attacked them and run them away, haha... The rest of tour was spent around Sao Paulo where we played more gigs, best one was all day festival in legalized squat/social center in Sao Paulo city, there were many people and the mosh pit was quite wild. Some of the best bands we played with this time were again SOCIAL CHAOS and DISKONTROLL (who split up right after this tour, you can find their ex-members now in bands like TUNA, HELVETIN VIEMARIT or FEAR OF THE FUTURE), w/ARMAGEDOM and LOBOTOMIA again, also w/bands like MOLOTOW ATTACK, TOTAL TERROR DK, BANDANOS, ATROZ (again), D.E.R. (again)... Also Fabio saved our asses again since it was impossible for us to stay in Josimas flat since he never went out w/his dog for a walk outside so there was dogs shit and piss everywhere and it was impossible for us to stay in this shit-flat, haha... In the end we had to call Fabio from phone booth in the centre of Sao Paulo and ask him if we could stay in his nice flat for couple of nights (we were staying in Sao Paulo just driving for gigs around and coming back after each gig). As I said Fabio was already „out” of punk back then, but had no problem to house us again even he had nothing in common w/this tour. In the end the 2nd Brazilian tour was not super-bad, but definitely not as good as the first one.

For Brazil you don't need visas, we just went there as tourists and had no problems at all at the customs w/our instruments or merch. Same w/our Japanese tours – zero problems. But it's very different, if you want to tour US without proper documents, we couldn't bring our instruments there as we feared that customs would send us back (like they did f.e. to bands like D.S.B. or INSTINCT OF SURVIVAL), so we had to play on borrowed instruments on both our US tours. Flights are easy to book and yeah, the flight tickets are not cheap, but we always saved money before our tours, also we have some small income from playing or organizing gigs and selling our merch, so we paid flight tickets from this. On our Brazil tours we made maybe 1/3 of our flight tickets expenses back from playing gigs there, but we don't care, the experience is more important.

19. You played in Poland in 2009 for the first time. How many times have you been here so far? Who did you play with and what do you think about Polish DIY scene? It's

funny that we are neighbours but you don't play here too often. Why is that? Are you not popular here? There are many crust fans in Poland... Is there any way to change that?

No, no, first time we played in Poland was in Wadowice (popes birthplace!) in autumn 2000, it was one of our very first gigs (first SEE YOU IN HELL gig took place in August 2000), it was organized by Adam from Czerwony Diabelek label and we were supposed to play in Olsztyn the other day but some punks spray-painted the bank and police station there some weeks before, so the gig was cancelled by the city. Then we played in Poland again in spring 2001 in Wroclaw in Roker club with ANTICHRIST (it was first date of our one week tour), EVIL and some more bands. And that's it... SEE YOU IN HELL were big friends with ANTICHRIST - we organized Czech tour for them back in 2001 and 3 more shows again in January 2003 (I think these were their last gigs ever as far as I remember). We had great times on both these tours and live they were totally incredible. They did invited us to play in Lublin, but to go for just one show made no sense to us. I am happy to play Lublin now finally, since I feel this city is kind of similar to our Brno.

I think that the general interest of Polish punx to Czech bands is probably pretty low and vice versa (well, I know that cca 10 years ago slow Czech bands like LUMEN or THEMA 11 were popular in your country!), most of Czech punx don't listen to Polish bands at all or only to very few. It was better back in the 90s with bands like HOMOMILITIA, INFEKCJA, POST REGIMENT or FILTH OF MANKIND being more popular here, but I am not sure about today. Apart from small number of bands from Valachia region in Northern Moravia (around the recently closed Vrah club - bands like TELEFON, INNOXIA CORPORA, COMPLICITE CANDIDE, Malarie Records... also they had hip hop band VYBOR VEREJNEHO BLAHA there 10 years ago covering among others song by REJESTRACJA!), who listen to DEZERTER and other Polish punk a lot, I am afraid that today most of Czech punx don't know too much about current Polish hardcore/punk. I also remember that back in MRTVA BUDOUCNOST times in the 90s we had almost no correspondence with people from Poland and from the dozens of interviews we did for zines from all over the world only 1 or 2 interviews were from Polish zines ever (w/SEE YOU IN HELL this is our very first interview for Polish zine, haha!).

Let's be honest – I think that many Polish punx always did felt that their scene is far too superior to Czech one and they were probably right in this as even the best Czech crust bands back in the 90s (LOS SOMMROS, CUL DE SAC, LIES AND DISTRUST etc.) were nowhere as good as HOMOMILITIA, S.O. WAR or SANCTUS IUDA and no one can deny that back in the 80s the Polish hardcore/punk used to be way more ahead compared to Czechoslovakian one. But of course this should not be about competition... Also both people from Czech and Poland are way more interested in US or Swedish bands and not to bands from their neighbor country.

With SEE YOU IN HELL we are happy to travel to play to countries where we feel is some interest into us and somebody does invite us... In last 10 or more years we had no interest from Poland - simple as that, no hard feelings here. Well, as I write this, we have short Polish weekend tour organized by Mike Champagne from ALERT! ALERT! in early November 2014, when we should play in Warsaw, Lublin and Krakow together with our good friends PRÜGELKNABE. I am quite excited about this!

As I already said, apart from ANTICHRIST tours, we did show for THE BOLD AND THE BEAUTIFUL here in Brno few years ago and it would be great to make gig in Brno for more good current Polish bands like ALERT! ALERT!, CHORYGEN, CEASELESS DESOLATION, GOVERNMENT FLU or KNIFE IN THE LEG, hopefully it will happen in the future!

20. Are you interested in Polish hardcore/punk scene? Is there any talk of Polish bands in your zine? You wrote a book on the Czech scene of the 80ties. Are you familiar with any Polish activities of that time? Do you have any favourite old and new bands from here?

Of course I am! In my zine there was long interview with ANTICHRIST and even longer one w/Robert from Refuse Records and also an article about Polish squats... I also always do review lots of releases on Refuse and NNNW labels. I hope to have more stuff about Polish hardcore/punk in Hluboka Orba in the future and there are already some plans for interviews, so we will see what will come out of them...

My first contacts w/Polish hardcore/punk back in the early 90s were kind of weird as the very first Polish bands I have heard were and probably still are pretty obscure even in Poland, haha! There used to be this great small distro/label from the Eastern part of Slovakia called Ble! Records, who did distributed some tapes of Polish bands which I got from them – tapes of bands like PRZEJEBANE, ZBUNTOWANA UKRAJINA, STAN OSKARZENIA, APSF or PROFANACJA... basically bands from late 80s/early 90s playing classic “77” punk rock and I totally loved them! Then I got more tapes by Polish bands of very different style – grindcore and noisecore, again from Ble! Records and also from Radim from HOW LONG?, when he was selling his collection (when we played w/HOW LONG? recently we talked for couple of hours about his crazy and wild adventures w/cops, nazis and old punx stealing from young punx in Southern Poland in early 90s in towns like Zabrz or Jastrebje Zdroj, where he visited local punx and gigs quite often) and I got tapes of bands like NUCLEAR DEATH, v/a “Polish Hardcore” comp. on Flabby Records, SWIETLANA, CZERWONA CHORAGJEVKA, VEXATION etc.

Of course I also got to know more early 90s Polish bands thanx to tour and distribution activities of Martin from Malarie Records – one of my first hardcore LPs is “Na Wlastne Podobienstwo” by INKWIZYCJA (still one of my fave Polish records ever!), also I saw f.e. APATIA live in 1992 or 1993... But it took me couple more years to hear the classic Polish punk bands from the 80s – I heard them first time on comp. tape “Noise Behind The Iron Dustbin”, which was compiled by Elisabeth Chodorowska (So did finally somebody found out what she and her husband are doing today? And what happened w/their big collection in their old house in Bialsko-Biala hometown when they immigrated to West? I would like to know, haha...) and had bands like MOSKWA, DEZERTER, ABADDON or REJESTRACJA. Later I started to search hard for more vinyls and tapes by these classic 80s bands and now I have most of the original 80s stuff in my collection (EPs by DEZERTER, TZN XENA, ARMIA, SMIERC KLINICZNA... LPs by ARMIA, DEZERTER, MOSKWA, KSU, v/a “Fala”, v/a “Jak Punk To Punk”, v/a “Victims Of Safety Pin”, some bootleg EPs by ABADDON, SIEKIERA etc.), but I still look for some more... Also I read the “Poroniona Generacja” book (in Polish!) and “Punk And Reggae In Babylon” (in Czech) recently and there are lots of articles/scene reports from Poland in my collection of old MRR zines, esp. the 80s stuff is exciting! So I think I have pretty good insight into old Polish punk...

In 1993/1994 I got to know Polish crust – HOMOMILITIA, SANCTUS IUDA, INFEKCJA, MONEY DRUG, ANTI-HOSTILITY, S.O.WAR, FEAR OF CONFORM, DISGUSTING LIES, SILNA WOLA... and I like it a lot until today, also I am looking for some original 2nd hand tapes from these times, so if somebody has something interesting, just contact me, haha... Also in my zine collection I have many issues of Mac Parjadka, both Crust issues, of course all Chaos W Mojej Glowie issues (except nr. 1!) or most of Pasazer and Violence issues.

Hard to say, which bands are my favorite, but I will try to answer... from 80s punk definitely REJESTRACJA, SIEKIERA (only the punk stuff), TZN XENA and DEZERTER, from late 80s/early 90s hardcore HCP and INKWIZYCJA (I like also some demo/live stuff by

SCHIZMA, U.O.M., SKTC, HACESJA), from 90s crust and hardcore SANCTUS IUDA, AMEN, GUERNICA Y LUNO, S.O. WAR, STRACONY and HOMOMILITIA, from 00s ANTICHRIST and INFEKCJA (I am sad to hear that they will split up soon, their last EP kills!), from current bands ALERT! ALERT! and CHORYGEN.

21. SEE YOU IN HELL's music is influenced by Japanese hardcore/punk... Are you all fans of Japanese playing? Why Japanese, why not for example Scandinavian or Latin-American? What Japanese band are the most important to you and which influenced you the most?

Yes, since around 2003 we started to put more Japanese hardcore influences into our music, but I feel it came slowly and kind of naturally also w/the change of drummer since the old drummer was unable to play straight forward, simple, aggressive beat... The bigger influence of Japanese hardcore came in 2004 when I visited the country for the first time and saw many gigs there (GAUZE among others) and was impressed by their energy and motivation. Also I would say that we just take some influence from Japanese HC, but do not copy these bands, f.e. we still sing in Czech and not in "broken English" and in fact many people over here, who don't know about Japanese HC at all, say, that we sound like 80s/early 90s Czechoslovakian hardcore bands, haha... Also I need to stress out that we do listen to hardcore/punk from all parts of the world, not only from Japan...

I can talk about Japanese hardcore/punk bands for many hours, but I will try to keep this as short as possible... Some of the most important for me and also for the influence in our music are of course the more known bands like DEATH SIDE, NIGHTMARE, JUDGEMENT, FORWARD, CROW, D.S.B., PAINTBOX (old), BASTARD, WARHEAD, GAUZE, CRUDE or SYSTEAMATIC DEATH, but there are dozens of great bands in this classic Japanese hardcore style esp. from the 90s, which are less known, but their records are totally killer – check out bands like ACOMPLICE, GESHPENST, CRÜCK, BANDIT, ACID, BLOOD FEAST, PADLOCK, MACROFARGE, ETAE, CRUSTY HI-CHARGE, DAMNABLE EXCITE ZOMBIES, DISGUSTING VOID, DON DON, DASTON, GAGIZE, GOUKA, DERIDE, HUMAN DESPAIR, INSANE YOUTH, LIBERATE, RANCID COCKS, ROCKY AND THE SWEDEN, SWINDLE BITCH, RUSTLER etc. Of course I also love Japanese crust/raw punk bands (too many to mention, but BATTLE OF DISARM, GLOOM, FRAMTID, CONTRAST ATTITUDE, ACROSTIX, DISCLOSE, AGE, COLLAPSE SOCIETY, C.F.D.L. or LIFE are among my favorite), punk bands (THE STALIN, COMES, CONFUSE, GAI...), some grind bands, noise bands etc.

22. Do you collect vinyl records? Where do you stand on the subject of the vinyl boom we've been observing for the last few years? Do you buy only bands you like, or whole discographies or for example everything from Japanese scene etc? Do you agree that "record collectors are pretentious assholes" (Poison Idea)? :)

I am not sure, if I do "collect" records, I mean, when you see in somebody's flat, that he or she has lots of books at home, you usually also don't say that he or she "collects" books, but rather "reads a lot", right? I like to listen to music (hardcore/punk from 95%) and when I started to listen to rock music back when I was 12 years old vinyls and tapes were the only means how to play music at all and their cover artwork also complemented the music itself... So I started to buy/trade lots of records and tapes already back in early 90s, so today my "collection" is quite big. I was never into CDs (my zine did boycotted them till mid 2000s reviewing and printing adds only for vinyls and tapes), so I don't have much of them, but I have f.e. 50 CDs of Russian punk band GRAZHDANSKAYA OBORONA, haha...

I am not sure if there is actual vinyl boom in last few years outside the reissues and hipsters writing about vinyls in newspapers, I was always into D.I.Y. hardcore/punk vinyls even back

then when everybody said this format is dead and that CDs will replace it. Today it looks that the favorite format is MP3 or on-line streaming, but for me this has no substance, I want the physical format and I want to have the cover artwork, booklet etc. – I find this more personal and you also support the band/label directly buying this (of course you can buy also MP3s online, but I am not sure how many people actually do it).

I buy the records of bands I like, so I have huge collection of Japanese hardcore/raw punk/crust bands esp. from the 90s and today (the 80s stuff is too expensive), I have everything ever released by bands like SEEIN RED or ACTIVE MINDS, who were always among my favorite, back from the 90s I have huge collection of power violence stuff (which I don't listen today so much), I have also good number of 80s/90s Eastern-European records, good collection of German punk reissues, of course lots of Czech stuff as well... I have also complete discography of Tian An Men 89 label, who release punk bands from "exotic" countries and esp. his 90s releases are some of my favorite from my record "collection". Lots of Southern American stuff too, well, basically I have hardcore/punk records from all part of the world in my collection (even of bands from Philippines, South Africa, Algeria, South Korea etc.). I just don't like metal (w/few rare exceptions), stadium "Motörhead" crust, neocrust/emocrust, modern melodic US punk and some other styles, so you will hardly ever find this in my collection.

I don't collect shit like different colors/pressing of the same record, it's just OK for me to have one copy of the record. Of course I like the originals more and sometimes I am ready to pay some bigger price for them, but not on E-bay auctions. I bought lots of more or less rare records in Japan, where you can usually get them cheaper in some shops like Disk Union and from time to time I buy some records on discogs.com. I don't care if they are 2nd hand or little damaged/fucked, they at least look more authentic, haha.... I bought some classic 80s Brazilian punk vinyls on our two Brazil tours even they were often in totally fucked up state like having the phone numbers or some stupid paintings written on their covers, having covers completely fucked up or having the vinyl scratched... well, I don't mind at least it's clear that punx used to own them and not some speculating piece of shit collector, haha...

23. In 2010 and 2011 you played in the USA? What is your impression of the hardcore capital? And as usual – where did you play, who with etc? Is the audience any different from European?

Both times we got invited by Dan, singer of LOTUS FUCKER/owner of SPHC label (who reissued our 2nd and 3rd LP in US for these tours). The first tour went through South (we played the Chaos In Tejas Fest), Midwest and East Coast and we did it w/LOTUS FUCKER and XBRAINIAK (the band of my long time pen pal and total maniac into Japanese and East European HC, Zach), second tour was West Coast only and was shorter. From the first tour I remember the oppressive heat (it was in June and in South of US it's super-hot in this time), fucking long hours spent in the van (sometimes we drove for like 12 hours, sometimes we played gig, jumped in the van and continued driving through the night to another gig), having really good time in cities like Minneapolis, Milwaukee, Grand Rapids, Pittsburgh or Boston (absolutely crazy basement show, one of our best gigs ever!). I was not so impressed by Chaos In Tejas Fest – I dislike big festivals in general and I felt there was too much posing and too much hyping of current trends, but for sure we saw some good bands there and felt honored that Ken from Prank records did invited us to play gig he organized during the fest as bands on Prank Records in late 90s/early 00s were big influence for us. We had really, really good time w/both bands on the tour, but the huge driving distances and often also lack of organization (no food, no drinks, shitty P.A.) were sometimes too much for us. We played w/some great bands like NO STATIK, IRON LUNG, COGNITIVE DISSONANCE, ORIGIN OF M and ISTERISMO from Japan, NUKKEHAMMER, POSITIVE NOISE,

SOSPECHOSOS or BACKSLIDER and also visited some great record shops, Extreme Noise in Minneapolis being the best of them. It was an interesting experience for sure.

Second tour in December 2013 was worse - the gigs themselves were more or less OK, but the level of ignorance, shitty organization skills and the general selfishness of many West Coast punx we met, made us really pissed off. Of course this experience can't be generalized as we toured in kind of small and special part of the scene (mostly raw punk/crust/noise punk circles), maybe that in some other sub-scenes it could be better, but often you read about same experiences like we had from other bands who toured US as well. It sucks if you drive for 6 or 8 hours and arrive to gig place completely destroyed only to find out that the organizer did provided only 1 working mike and shitty P.A., that he doesn't give a fuck about food, drinks or sleeping place for the band and is unable to guarantee any reasonable money from the door. We are no rock stars, it's totally OK for us to play in basements, garages or under the bridge (on this 2nd US tour we even played in sex shop in San Jose, haha), but we want to be treated with some basic kind of respect and the kind of service/hospitality we or other European gig organizers do provide for touring bands (American bands included) over here is much, much better compared to US sub-standards. Basically we do our best to treat bands as guests, while Americans often do not give a fuck. For sure there were exceptions and I need to stress out that esp. Dan worked hard to make this tour happen, but after this tour I, strong believer in D.I.Y. ethics, no longer do wonder why so many US hardcore bands jump to the first chance to sell out to big label or to make a deal w/Scion (Toyota corporation advertising brand using metal and hardcore bands in their campaign). We did arrived home from this tour completely fucked up, also because on the last gig of our tour in Oakland some fucking thief stole the whole tour money from Dan (1.500 USD) so we went home totally broke (later there was benefit to help w/tour expenses and we got 300 USD back). Still we had really good time in Sacramento (people from great band RAD organized the gig and did everything all right, make sure to check out their LP, it rules), in Portland, where we played w/2 new bands called REACTOR and APOCALYPSE NOW (they have members from older bands like RELIGIOUS WAR, BOMB HEAVEN or DEATHCHARGE) and hanged out w/local punx (Portland and Minneapolis have scene very similar to European, also w/most of punx of older age), also San Jose and Oakland were good. Big thanx to everybody in America who helped us w/gig and treated us well, also big thanx to Dan for being 100% hardcore fighter, but I am afraid that we are not into doing this ever again.

The audience in US is definitely younger, which is usually good for sure, since I feel that without the steady influx of young people hardcore/punk starts to stagnate. On the other hand many times we felt that the most responsible gig organizers were the older ones, who were in Europe already w/their bands and were influenced by the hospitality they did received over here, so they treated us well. But there were exceptions too.

The gig spaces in US are totally unstable, there are very, very few DIY gig spaces who are run for longer time like for 10 or more years (Gilman in Bay Area, Che Cafe in San Diego are some exceptions to the rule) since the state and local laws are very strict basically making almost impossible to run a venue, which would sell alcohol and have it open for young people until 21 in the same time. Also Americans have hard time to do something collectively, most of our gigs were organised just by one person and in general you can feel the hyper-individualism there on every step. This is very different to Europe, where you have squats, autonomous centres or DIY clubs w/20 or 30 years of history and whole collectives of people making things happen. Also in US everything changes so fast, people move from one coast to another all the time, they have really big problems to stay in punk scene for longer time, when they have family, mortgage and must keep stable job. Of course it is similar in other countries too, Czech included, just in US this is more extreme since they have almost no social safety net and they live in pure "dog eat dog" society.

24. You have been to the "Maximum Rock'n'roll" headquarters. Have you seen all the record gathered by the collective over the years? What does their work look like? Are they all volunteers?

I stayed at MRR HQ for couple of days already before - two times as a tourist back in 2003 and in 2004, when I was at Bay Area to see the Super Sabado Festivals (maybe you remember this - these were great DIY festivals organized by Six Weeks, 625 and Prank Records with some of the best US hardcore bands back then and also with some Japanese bands invited). And I came back again in November 2013 when SEE YOU IN HELL toured West Coast of US and we got invited to their "Punx Giving Party" (it was punk version of Thanksgiving day, even with dead turkey, which - to our relief - almost nobody ate).

Yeah, of course I saw their huge (40.000 + record) collection, but truth be told, I was more excited about it back in 2003 and 2004, when I also recorded lots of these records on tapes there. Their collection is so big that it would take you weeks to go through this and we were there only for couple of hours, also super tired after the long flight from Europe. Their house is in quite nice part of the city near the famous Haight Ashbury 60s hippie district, but the whole area (and the whole San Francisco city in general and even whole Bay Area) is currently brutally gentrified (with invasion of computer and other business) and the rent prices are skyrocketing. The streets around MRR house did changed a lot from my first visit - now they are full of expensive yuppie restaurants and shops, so who knows for how long they will be able to stay there, if you also consider the sad fact, that the popularity of print medias is decreasing... And if you notice the quick turn over of coordinators of the magazine in recent 10 or so years.

Yeah, they are all volunteers, but the coordinators can live in the house for free (the rent is paid from the magazine income), which is quite good if you keep in mind the high price of rent in this city. But it also means that they have to find another job to cover their other expenses and to have both job (even part time) and the duties of zine coordinator must be quite exhausting, so no wonder that they don't last for long time. I could write the whole interview only about MRR since it's still obviously one of the best sources of information about DIY hardcore/punk and the very history of the zine is quite impressive (I have almost all of their 350+ issues, I only need to find and buy like last 10 or 15 from early 80s). To be honest I feel the zine was best back in the 80s and early 90s and then again in late 90s/early 00s when it was more international and less trend setting (it's kind of weird to see so often almost all the MRR staff going crazy about some not so special band from US or Spain), but I still support it and buy it every month.

25. Your last record "Jed" has been released in a form of LP, CD, cassette and LP for USA. It's unusual to have material released on cassette? Do you think they are coming back? Are they popular in Czech Republic?

Of course the tapes were really popular over here back in the 90s and the popularity lasted to like mid 2000s, when they almost did disappeared. But had our releases always available on tapes either released here or in countries like Malaysia or Indonesia. "Jed" was released in cooperation of 3 labels (from Belarus, Russia and Hungary) and we managed to sell the copies we got quite quickly. In recent 2-3 years I see tapes becoming more popular again, of course its different from the 90s, when you could release and distribute like 500 - 1.000 copies of the tape (Poland was the nr. 1 European country in popularity of hardcore/punk tapes back then as far as I remember!), today most of tapes are released in very limited editions of 50 - 100 copies and cost almost the same as vinyl EP. I also started to buy more tapes (if they are not overpriced) recently, esp. tapes of newer Spanish raw punk bands on labels like Alta Intensidaz or Discos Enfermos or tapes of newer Japanese bands on Hardcore

Survives (one of my fave labels now!). There is a great Czech tape label called Rauha Turva releasing lots of tapes of bands from all over the world, my fave are tapes of crust/raw punk bands from Indonesia - JAHAT, ZUDAS KRUST, BOMBARDIR or TOTAL BANXAT, check out www.rauhaturva.blogspot.cz). I am really happy to see this format back, I have around 1.500 - 2.000 tapes in my collection and hope to get more, haha!

26. I've counted about 20 releases in your discography. Is 20 many or not for 15 years of playing? Your music evaluated over the years? Do you think you have found your own/unique style? Which release is your favourite and why? Which one would you recommend to someone who does not know your music yet?

I didn't counted them, so I will trust you, haha... We were always slow (and now we are even slower) in writing new songs, so it always takes us ages to have songs ready for next record. We do argue a lot both about music and lyrics and it usually takes us like four months or even longer to make new song. Also we see no point in shitting out new record every 2 months as the hardcore/punk market is already over-flooded w/records anyway (and esp. w/all these reissues - current or new bands have hard time to compete against them), so if you decide to release something new, you should do it as good as possible. I would say that we found our more or less unique style - mix of Japanese HC, old Czechoslovakian HC and little bit of crust, but we are definitely not some kind of super original band and never wished to be. My favorite SYIH releases are "Jed" LP, our song on v/a "Brno stale v plamenech" LP and the flexi. These I would totally recommend to someone who does not know our music yet. From older records we play only 1 or 2 songs and that's it. You can listen to our newer releases on our bandcamp.

27. You play in Japanese style, but your lyrics are in Czech. Why not English since you play all over the world. What are your lyrics about - are they political? Many of the Czech hardcore/punk bands decide to sing in English?

90% of Czech hardcore/punk bands do sing in Czech, which I find great as it gives them a touch of originality and authenticity. There are few good bands in Czech, who sing in English like FEAR OF EXTINCTION or TUMMO, but they are more or less an exception. Some of the best Czech hardcore/punk lyrics are from bands like GRIDE, TELEFON, COMPLICITE CANDIDE, HOMO CONSUMENS, FESTA DESPERATO, BRUNNER TODESMARSCH... check them out. For SEE YOU IN HELL and MRTVA BUDOUNOST this was never a question at all, since the start of both bands it was totally clear that we will sing in Czech as our mother language is of course the best for us to fully express ourselves.

28. As far as I know there are no squats in Czech any more. There used to be Ladronka and Milada. Why do the activists not try to organise alternative places in Brno? Is it caused by lazyness, lack of organisation or the law and police?

Since mid 90s squatting is criminal offence over here and you can get fine or even be sent to jail for it. As far as I know it never happened, but it gives police a free hand to stop every squatting attempt quite quickly (and often with unnecessary brutality). In last few years there were several squatting actions in Prague, but these were mostly public happenings to show how the speculants leave houses empty to rebuild them in the future and become filthy rich, while there are people living in the streets and while there is lack of spaces for cultural/social activities. Even these more or less "symbolic" actions were always quickly finished by the cops and some participants got fines for them. I feel that most of the participants came from left wing/liberal circles and that the participation of punx was kind of low, but maybe I am mistaken. Back in the 90s there were Sochorka, Ladronka, Papirna and Milada in Prague -

these were most famous squats in Czech. Milada was evicted in 2012 (the house still remains empty) and since then there are no squats, although there is this old house called Cibulka in Prague, which is something like half-legalized squat as the private owner allows the people to live there and to organize some events there. There were some attempts to squat in Brno back in 90s, but it never lasted for longer than few days, the most important was Nova Zahrada squat, which lasted for 1-2 months in autumn 1997, but was violently evicted by city-cops, who even threw gas grenade to room full of people and closed the doors... after this nobody had guts to try squatting again here. Today there is relatively high number of University thesis and dissertations written about the subject of squatting or about subcultures, D.I.Y. etc., but no squats... Sad but true, but maybe this will change in the future. It's great to see squatting movement in Poland being much stronger, respect!

29. In Poland and many other European countries there is a bloom of nationalism, patriotism, fascism... Far right parties are stronger and we have problems with neo-nazi and racist hooligans. What does it look like in Czech Republic?

We are somewhat lucky as the only official extreme right wing/neonazi party (Workers Party of Social Justice) is weak, they have only few seats in town halls in some parts of the country, where you can find the biggest social problems (esp. in Northern Bohemia). In last few years it looked kind of scary since they tried to gain popularity from the general anti-Roma attitudes, who sadly did materialized in couple of strong racist demonstrations or violent confrontations w/cops in 2008 - 2012 period, but it got calmer recently and it looks that for an average Czech citizen the bald-headed nazis are not much better than Gypsies, I would say. Back in 2011 when nazis wanted to march in Brno through the Roma district on Mayday, there was 2000 people strong blockade against them (they managed to get only 500 people on their march) including not only punx (although there was good number of us) or left wing activists, but also lots of "normal people", students, Roma people... I feel that since this action also nazi marches did decreased with some exceptions in the parts of the country, where the social situation is really bad.

For sure there is this kind of street level racism or racism on internet, but the main political parties usually do stay away from this and also stay away from the extreme nationalism or patriotism. For Czech people it's difficult to be big nationalists or patriots, since there is not much in our history to be proud of (of course you can find good number of strong individuals who went "against the stream", but the general masses were always more or less ready to submit to whatever system was installed - be it nazis or commies) and also people are constantly bombarded from the mass medias w/the news how corrupt, thievish and close-minded this nation and its mentality is, that it's hard to be proud to be Czech, haha... I would say that Czech people in general have this long tradition in creating their own small, calm space (family, house, cottage), where they can be happy and not to give a fuck about politics. That's also why the Communist regime did lasted for so long without stronger resistance - in 1970s/80s people completely resigned and didn't rebelled so hard like f.e. in they did in Poland.

Of course there are hooligans in Czech, but in no way they can be compared to Polish ones. In some cities there can be problems with them from time to time, as they are obviously more right wing/nazi oriented, but I would say that the situation in this is much better than cca 5-10 years ago.

30. Unlike Poland, Czech Republic is an atheist country. Did you notice any rise of religious tendencies after the communist system collapse? Does religion have any influence on the politics, social life, education, culture etc. in your country?

I have read somewhere that Czech Rep. is the most atheist country in the Europe and it's probably right. Even after the Communist system did collapsed in 1989 we were lucky, that Christians didn't managed to gain more popularity. Most of Catholic Church did collaborated w/Communist system before 1989, so they had hard time claim to be on the side of the winners when the old system collapsed and in general I would say, that typical Czech political orientation is very close to social democratic values (esp. last president and parliament elections showed this clearly). We had really bad right wing/neoliberal government from 2005 till 2013, which also decided to give back to churches huge reparations as Communists did confiscated their property after 1948 (I think you have similar process in Poland as well), but majority of society is against it and this was also one of the main issues, on which the right wing parties got beaten up in last elections. There is Christian-Democratic party now in the government (lead by social democrats), so they have some influences, but they are definitely minor compared to situation in Poland or in Slovakia. The level of religious fanaticism is definitely low over here and I hope it will stay like this forever.

31. Your record covers have been made in Japanese style lately. Can you tell us who the artist is? How did you start working together?

We had different artists for our record covers - our first 2 LPs and split Eps w/MASSGENOCIDE PROCESS and CROW were done by some Czech commix artists, which we didn't know personally, only through my friend, who recommended them to us. The cover of split EP w/SYSTEMATIC DEATH was done by famous Japanese hardcore/punk artist Sugi, it was SYSTEMATIC DEATHs idea and as fans of Japanese hardcore we are for sure really happy to have cover by him! The cover of split EP w/CONTRAST ATTITUDE was done by our Brazilian friend Murilo Pommer (he used to sing for UNFIT SCUM from Sao Paulo), whom we met on our 2nd Brazil tour. He is definitely influenced by Sugi and his artwork kicks ass! The cover of our last "Jed" LP was done by Wes Samples from US, he is good friend of Dan/LOTUS FUCKER and he did artwork for posters of our both US tours, so we decided to ask him for the LP cover too. Again, very Sugi-influenced, also some Pushead influence = we were totally excited by his artwork! Our newest release (flexi) will have cover artwork by our friend Pavla, who studied painting at University here in Brno (check <http://www.storminthetemple.blogspot.cz/> for her gig posters).

32. For any of our readers who would like to visit Brno - tell us what's worth seeing/going to. Any good vegetarian restaurants or alternative places?

If you are into hardcore/punk, then make sure to visit the www.czechcore.cz and www.periferia.cz websites first for info about gigs. Most of gigs in Brno right now take place in **Vegalite Restaurant**, which is also great and relatively cheap place to eat vegan/vegetarian food (www.vegalite.cz). When you go there, you can also find lots of flyers/posters for local gigs, demonstrations, workshops etc. On the same street (Slovakova) just 20 m from Vegalite you can find **Oaza Restaurant/Shop** with even cheaper vegan/vegetarian food, its still on the same address already since the early 90s. On Gorkeho Street nr. 37 you can find vegetarian café **Tri Ocasci** (www.triocasci.cz) and on the same street, nr. 45 the first raw food restaurant in Brno called **Kiwi Raw Food** (www.kiwirawfood.cz). From the sightseeing stuff definitely the **ossuary** under the St. Jacobs Church, **Spilberk Castle** (and its casemats), **old town hall** w/Brnos dragon, mummies of dead priests at Kapucinske Square... I also like to hang out in Brnos suburbs esp. around the rivers in ex-industrial parts of the city Southern and South East direction, there are also great cycle paths along the Svratka and Svitava rivers, check them out, if you can borrow a bike somewhere. Sadly we lost both Voltage record shop and Boro Club recently, but I have heard about plans for some new alternative gig places, so hopefully they will open in near future.

33. What are the future plans of SEE YOU IN HELL? When are you planning on releasing next record? Any planned tours? When are you coming to Poland? Any last words of wisdom for Polish punks?

We plan to self-release our 2 songs flexi, play 3 gigs in Poland and to organize our 15 years anniversary gig/Killed By Brno Fest (in December 2014). Other than that we have no plans at all. It would be great to tour Japan or Brazil for the 3rd time or to tour South-East Asia finally, but I am not sure when and if this will happen. No stress and no hurry, since we already did accomplished much more than we would ever imagine, while still staying in D.I.Y. hardcore/punk scene, not kissing asses to managers, major labels, big fests organizers, mass media journalists and other parasites and losers.

Sorry that this shit is so fucking long, but you did managed to ask about like 90% of most important things in my life, so it was hard to give brief answers... thanx a lot, Pawel, for this great interview, happy to see that you put so much thoughts into the questions and good luck w/Chaos, I read every new issue w/big excitement!

Also cheers to all Polish hardcore/punx, hopefully this interview will make at least some of you more interested in Czech scene!

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